

CD 2010 - - 41



UNIVERSITY OF TORONTO
FACULTY OF MUSIC

WIND AND BRASS

University of Toronto Wind Ensemble
Gillian MacKay, conductor

Saturday, March 27, 2010
7:30 p.m. MacMillan Theatre
Edward Johnson Building

09|10
SEASON

University of Toronto Wind Ensemble
Gillian MacKay, conductor

PROGRAM

The Gumsuckers March

Percy Grainger (1882-1961)
ed. R. Mark Rogers

Leah McGray Manning, conductor

Be Thou My Vision

David Gillingham (b. 1947)

Concerto for Trumpet in A Flat Major

Alexander Arutiunian (b. 1920)
trans. Guy M. Duker

Steve Arsenault, trumpet

- INTERMISSION -

Cheetah

Karel Husa (b. 1921)

Bugs

Roger Cichy (b. 1956)

Prelude
Dragonfly
Praying Mantis
Black Widow Spider
Tiger Swallowtail
Army Ants

Folk Dances

Dmitri Shostakovich (1906-1975)
ed. H. Robert Reynolds

Sponsors of Wind Symphony and Wind Ensemble Concerts



The photographing, sound recording, or videotaping of this performance without the written permission of the Faculty of Music is strictly prohibited.

We kindly request that you switch off your cellular phones, pagers, watch beepers, and any other electronic devices that could emit a potentially unwelcomed sound.

Program Notes

PERCY GRAINGER **The Gumsuckers March**

While much of Grainger's music is based on collected folk songs, *The Gumsuckers* is based on original melodies, taking references to his prior works of Colonial Song and Australian Up-Country Song. A "gumsucker" is Australian slang for Australians born in Victoria, the home state of the composer. The eucalyptus trees in Victoria are called "gums," and the young shoots at the bottom of the trunk are called "suckers."

This work, the fourth and last movement of his suite *In a Nutshell*, was originally composed for orchestra and piano in 1914, and was ultimately arranged for wind ensemble in the 1940s. The Gumsuckers has an extensive use of bitonality: unrelated chord-groups passing freely around each other without regard to the consequential harmonic clashes. His ability to combine "jaunty vigour, warm lyricism and spicily dissonant, bitonal passages" (T. P. Lewis) gives the authentic Grainger style so common in his extensive body of work for the wind repertoire.
- Louis Varahidis

DAVID R. GILLINGHAM **Be Thou My Vision**

David R. Gillingham is known as one of North America's leading and most popular composers of wind literature. He has earned music degrees from the University of Wisconsin-Oshkosh, as well as his PhD in Music Theory and Composition from Michigan State University. He is currently professor of music theory and composition at Central Michigan University. Gillingham has been the recipient of the Excellence in Teaching Award (1990), and the President's Research Investment Fund grant for his co-authorship of a proposal to establish an International Centre for New Music at Central Michigan University in 1995.

Gillingham describes *Be Thou My Vision* as a 'work that is heartfelt, expressive and hopefully

inspiring.' Commissioned by Ray and Molly Cramer and in honour of their parents, the piece revolves around the hymn tune *Slane (Be Thou My Vision)*, an old Irish ballad. Gillingham interweaves this hymn introduced by the warm sound of the euphonium with an original countermelody inspired by the likeness of an old Irish ballad, introduced by the flute. The merging of the two Irish melodies brings the piece to its dramatic climax, which then diminishes into a serene grace.

- LV

ALEXANDER ARUTUNIAN **Concerto for Trumpet in A Flat Major**

The *Concerto for Trumpet in A Flat Major* is Armenian composer Alexander Arutunian's most popular composition. Upon its first performance in 1950 it quickly gained critical acclaim in Eastern Europe. Arutunian's concerto later gained success in North America due to the availability of a vinyl recording by leading Soviet Russian trumpeter Timofei Dokschitzer, the celebrated principal trumpet of the Bolchoi Theater in Moscow. The rhythmic and melodic qualities of Armenian folk music act as a strong influence in Arutunian's work. As a composer, he expresses his nationality by infusing the style of 'ashughner' (folk minstrel) improvisations. The composition now holds a secure place as a staple in solo trumpet repertoire, and continues to be played all around the world.

Alexander Grigorevich Arutunian was born on September 23, 1920 in Yerevan, Armenia. As a pianist and composer he studied at the Yerevan State Conservatory, where upon graduation he taught. Later on in his career he was appointed artistic director of the Armenian Philharmonic Orchestra. He was awarded the State Prizes of USSR (1949) and Armenia (1970), People's Artist of Armenia SSR (1964) and the USSR (1970) honorary titles.

- LV

KAREL HUSA

Cheetah

Karel Husa, winner of the 1993 Grawemeyer Award and the 1969 Pulitzer Prize for Music, is an internationally known composer and conductor. Born in Prague, Czechoslovakia in 1921, Husa studied at the Prague Conservatory and later, the Prague Academy of Music. Among his teachers were Arthur Honegger, Nadia Boulanger, Jaroslav Ridky, and conductor Andre Cluytens. He was also appointed to the faculty of Cornell University in 1954 where he was Kappa Alpha Professor until his retirement in 1992.

Husa's *Cheetah*, which premiered in March 2007 by the University of Louisville Wind Symphony, is his second most recent work. Like much of his music for concert band, he takes advantage of the colours available from instrumentation, while extending this further with the addition of instruments such as the bass saxophone, contrabass clarinet, and contrabassoon. Husa describes *Cheetah* as "a portrait of a magnificent wild animal, now an Endangered Species; its colors, movements, power, speed, and finally, exhaustion after an unsuccessful chase."

- LV

ROGER CICHY

Bugs

Roger Cichy was born 1956, and has a diverse background as both a composer/arranger and a music educator, holding a Bachelor of Music and Master of Arts in Music Education from The Ohio State University. Cichy served as Associate Director of Bands at the University of Rhode Island, and at Iowa State University where he directed the Marching Band and Concert Band. Now a full time composer, Roger Cichy's multi-movement *Bugs*, composed in 2000 and premiered at the North Central Regional Conference of the College Band Directors National Association, was inspired by the insect and spider collection at the Fields Museum of Natural History in Chicago, Illinois.

The idea of giving musical character to insects, including the dragonfly, praying mantis, black widow spider, tiger swallowtail butterfly, and ants, intrigued Cichy, where each respective insect portrays a contrasting musical style and idea reflective of the bug's natural essence. To create such an effect, Cichy uses a unique set of percussive instruments including a rain stick and a marching machine, which is a set of suspended wooden blocks meant to simulate the sound of soldiers marching.

- LV

DMITRI SHOSTAKOVICH

Folk Dances

The majority of Shostakovich's musical career was shadowed by Russia's strict Communist system including the influence of Joseph Stalin, and in many ways it is clear that he had to create a careful balance between his own artistic inclinations and the constraints and demands of the state. Nevertheless, his *Folk Dances*, edited and arranged by H. Robert Reynolds in 1979, displays a light-heartedness meant to reflect the spirit of the Russian people. This single movement work combines the essence of many traditional Russian folk melodies, which build with excitement and energy through a gradual accelerando.

Dmitri Shostakovich (1906-1975) studied at the Petrograd (St. Petersburg) Conservatory where he composed *Symphony No. 1 in F Minor*, his first major work that garnered him his first taste of global attention. Shostakovich's music shows the influence of many of the composers he most admired: Bach in his fugues and passacaglias, Beethoven in the late quartets, Mahler in the symphonies, and Berg in his use of musical codes and quotations. Shostakovich also composed a variety of styles using folk music, humour, altered harmonies and other more progressive compositional techniques. H. Robert Reynolds states "few composers have been as highly honoured and few are as highly respected by the music profession as well as the concert-going public."

- LV

Biographies



Gillian MacKay is the Associate Dean for Graduate Education at the Faculty of Music, University of Toronto, where she also conducts wind ensembles, and teaches

conducting, trumpet, and music education. An award-winning teacher, Gillian MacKay has an active career as an adjudicator, conductor, and clinician throughout Canada and the United States. As a trumpeter, she is busy as a recitalist, orchestral player, and chamber musician. Gillian holds degrees and diplomas from the University of Lethbridge, McGill University, the University of Calgary, and Northwestern University. She has held previous faculty positions at the University of Windsor and Medicine Hat College.

Leah McGray Manning originally hails from Nova Scotia, completing the Bachelor of Music and Bachelor of Education degrees from Acadia University. Before returning to studies at University of Toronto, Leah taught in public school band, choral and string programs in Ontario, Nova Scotia, and New Brunswick. Leah has performed as a clarinetist with the Atlantic Wind Orchestra, Miramichi Community Bands, New Brunswick Community Bands, and Symphony New Brunswick. She is an active member of the Ontario Band Association,

and works with MusicFest Canada on the management team for the National Concert Band. Pursuing studies in conducting has provided Leah with opportunity to study with such renowned conductors as Frank Battisti, Mallory Thompson, Mark Scatterday, Paula Holcomb, Mark Hopkins and Gillian MacKay. She is completing her Master degree in Wind Conducting with Gillian MacKay at the University of Toronto.



A native of Brampton, Ontario, **Steve Arsenault** has been playing trumpet since the age of twelve. Now in his last year of the Bachelor of Music program in

Performance at the University of Toronto, he is studying with Barton Woomert (Toronto Symphony Orchestra) and Anita McAlister (Hannaford Street Silver Band). In the summer of 2007, Steve was an artist in residence at the Banff Centre for the Arts. Steve has had the privilege of performing in master classes for Russell Devuyst (Montreal Symphony), Allen Vizzutti (soloist), James Thompson (Eastman School of Music), Jens Lindemann (soloist) and Raymond Mase (American Brass Quintet). Steve currently performs with the University of Toronto Symphony Orchestra, and the Toronto Symphony Youth Orchestra.

University of Toronto Wind Ensemble

FLUTE

Alexa Ball, *piccolo*
Tristan Durie
Roseen Giles, *piccolo*
Emily Johnson
Wei Ting Pan, *piccolo*
Sanghee Park

OBOE

Chieh-Ying Lu, *English horn*
Agnes Ng, *English horn*
Aleh Remezau

CLARINET

Kathleen Arnup, *E-flat*
Sydney Chang
Kishan Chouhan
Jason Chum
Michelle Cruz, *bass*
Caitlin De Rosenroll, *contrabass*
Leah McGray Manning
Ernesto Rapoport, *bass*
Robin Soper

BASSOON

Shirley Chen, *contra*
Jeffrey Clements
Maggie Stephenson, *contra*

SAXOPHONE

Michael Braschel
Christopher Britton
Scott Harbin
Shaun Mallinen
Olivia Shortt
Richard Van

HORN

Charlie Bigelow
Will Callaghan
Peter Clarke
Jennifer Fawcett
Lauren Scobie

TRUMPET

Karin Anderson, *flugelhorn*
Alastair Chaplin
Samara Desrochers
Anthony Nero
Rachel O'Connor
Benjamin Promane
Matthew Ross

TROMBONE

Ryan Broughton, *bass*
Brendan Rawlins
Elburz Sorkhabi
Lydia VamVouras

EUPHONIUM

Kohei Kamikawa
Brendan Rawlins
Cameron Rawlins
Devin Sloos

TUBA

Charles Henderson
Eric Probst

CONTRABASS

Fraser Gottlieb

HARP

Julie Leduc

PIANO

Wesley Shen

CELESTE

Richard Van

PERCUSSION

Alejandro Céspedes Pazos
Bruce Chi
Jennifer Collins
Patrick Mannion
Rafael Ponciano
Kyle Reyes
Edna Teguibon

The Faculty of Music gratefully acknowledges
the generous support of our pillar sponsors

 **Manulife Financial**

mbna

 **Insurance**
Meloche Monnex

Thank you for your support!

The Faculty of Music gratefully acknowledges the generosity of the individuals, foundations, associations and corporations who gave cumulative gifts of \$1,500 or more between September 1, 2008 and December 1, 2009 in support of our students and programs. Thank you for the part you are playing in advancing the cause of music education in Canada.

The Adjuvant Foundation
Peter A. Allen
Kathleen Anderson
Aoyama Harp Company
Robert D. Arlidge
Ann H. Atkinson
Ron Atkinson & Bruce Blandford
John & Claudine Bailey
Florence Barwell
John Beckwith & Kathleen
McMorrow
Bel Canto Foundation
A. Phelps and Judy (McGill) Bell
Christie and Will Bentham
J.P. Bickell Foundation
Harald & Jean Bohne
Walter M. and Lisa Balfour Bowen
David G. Broadhurst
Walter & Danuta Buczynski
Eberhard Buehler
CIBC Wood Gundy
Canadian Opera Volunteer
Committee
Glenn H. Carter
Marshall L. Chasin & Joanne
Deluzio
Earlaine and Gerard Collins
Foundation
David S. Colville-Reeves
Marilyn E Cook
Robert Cook
Denton Creighton & Kris Vikmanis
Neil Crory
Sue Dexter Young
Judith & Peter Drake
Gerard Dunnhaupt
Stanley & Jean Edwards
Susan C. Girard
Peter D. Goddard
Alex Hahn
Ethel Harris
Gerald R. Heffernan

Paul T. Hellyer
John A. Hethrington
Richard & Donna Holbrook
J. Peter & Hélène Hunt
Michael & Linda Hutcheon
Carol Elizabeth Isaac
Jackman Foundation
Philip Jackson
The Norman and Margaret Jewison
Charitable Foundation
Marcia and Paul Kavanagh
William & Hiroko Keith
Ken Page Memorial Trust
Helen and Arthur Kennedy
Eric V. Klein
Hans Kluge
Ingeborg Koch
Patricia Kraemer
Victor Kurdyak
Leslie & Jo Lander
John B. Lawson
Richard Liss
R. Douglas Lloyd
Keith W. Loach
V. Lobodowsky
Che Anne Loewen
Long & McQuade Musical
Instruments
Gillian MacKay
Manilow Fund for Health & Hope
Jefferson & Sally Mappin
Gordon & Dagmar McIlwain
Hugh McLean
Irene R. Miller
George Minden
Jo-Ann Minden
Ruth Morawetz
Sue Mortimer
Vija & Taketo Murata
Music Toronto
Hillary Nicholls

Paul & Nancy Nickle
Phillip Nimmons
James Norcop
Cristina Oke
Christopher D. Palin & Susan E.
Middleton
Mary Ann Parker
John & Penny Pepperell
Brett A. Polegato
Ken Prentice
Donna Raxlen
Peter, Lynne and Josh Raxlen
Jeffrey L. Reynolds
Kerry Rittich
David Roffey & Karen Walsh
Shauna Rolston & Andrew Shaw
The Ryckman Trust
Elvino Sauro
Cornelia Schuh & Michiel Horn
Monty & Judy Simmonds
Stephen & Jane Smith
Sam Sniderman
Paul Spafford & Jean Davidson
Patricia & David Stone
The Stratton Trust
Janet Stubbs
Barbara and John Sutherland
Ian & Kathleen Taylor
Richard Iorweth Thorman
Riki Turofsky
Wayne C. Vance
Phyllis & Bill Waters
Victor Weinberg
Daniel Weinzwieg
Kimberly Weisul
Women's Art Association of Canada
Women's Musical Club of Toronto
Women's Musical Club of Toronto
Centennial Foundation
Lydia Wong
Marina Yoshida

We have made all attempts to ensure the accuracy of this list. If we have erred, please accept our apologies. Your revisions are welcome. Please contact Tyler Greenleaf at 416-946-3580.

KING'S COLLEGE CIRCLE HERITAGE SOCIETY

We are pleased to acknowledge the following members of the University of Toronto's King's College Circle Heritage Society for including the Faculty of Music in their estate planning.

Lillias Cringan Allward
Kathleen Anderson
Richard J. Bishop
Harald and Jean Bohne
William R. Bowen and
Sandra J. Gavinchuk
Liona M C Boyd
James Briegel
Patrick and Marilyn Brown
Anne Brownjohn
Sherilene M Chykoski
Verna-June Culley
Gerard Dunnhaupt
Barry W Easton
Kingsley G. Ferguson

Madeline Field
Gary Vincent Fitzgibbon
Anne Geddes
Merle H. Gobin-Valadez
Jane N. S. C. Grier
George R. Haddad
Doreen Hall
Vern and Elfrieda Heinrichs
Peter and Verity Hobbs
Charles A. Hunter
Edwin R. and Enid Kammin
Donald and Phyllis Ketcheson
Jodi and Michael Kimm
Angela Louise Klauss
and Colin Doyle

Robert and Carolyn Lake
Jo Lander
Michael and Joan Maloney
Ruth Morawetz
James and Charlotte Norcop
Naomi J. Oliphant
Paul Read
Katherine I. Scott
Diane Lynn Silverman
Janet Stubbs
Ann D. Sutton
Nora R. Wilson
Lydia Wong

For information on giving opportunities at the Faculty of Music please contact Bruce Blandford at 416-946-3145.